

GOLLY!
WHAT
A
BIG
PEN!

ALL US U.G.-
CARTOONIST
GROUPIES READ
CLAY GEERDES'
**COMIX
WORLD**
'CAUSE HE'S
SO CUTE!

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COMIX WORLD 106. October 15, 1978. Copyright Clay Geerdes. Box 7081. Berkeley CA 94707. World Rights Reserved. Subs: \$5.50 for 24, \$10 for 48. Logo by Brad Foster, author of *Tales of the Gigags and Fever Pitch*. Since April of this year, Trina has been doing a comic strip, *SAN FRANCISCO GOTHIC* for the *BAY GUARDIAN* (below). No doubt the girl with the match is Casey, Trina's daughter. She's seven this year. Look for *WOMEN IN THE JOHN*, a collection of women's graffiti with illos by Trina. * *LEMME OUTA HERE!* with a cover by Mike McMillan is a collection of stories by Robert Armstrong, Mark Beyer, M. K. Brown, R. Crumb, Kim Deitch, Justin Green, Bill Griffith, Aline Kominsky, and Diane Noomin, all of which deal with some aspect of childhood and middle-class life. If you dig autobiographical comix and are interested in the minutiae of these folks' lives, this is your trip. * Ron Turner says he is going to publish *MICKEY RAT 3*, though the book isn't drawn yet. He's talked about it with Armstrong, who had a serious brain operation and is convalescing in San Francisco. S. Clay Wilson hung out at the Friends of Books and Comix recent book fair at the U-C Extension peddling \$50 Checkered Demon sketches. All the nasty ones sold at the Berkeley Comic Fair. Talking about the perils of cartooning, Wilson said some sharpie counterfeited several pages of his work (and of Crumb and Spain's), an art dealer lost two drawings, and (believe it or not) someone went to Amsterdam and passed himself off as Wilson for SIX MONTHS! The guy got all his rent and groceries and did nary a single drawing in all that time. If that was you and you're reading this, write me a letter and tell me about the experience. It couldn't have been Great Imposter Demara because he's long retired. * In San Rafael, Friday, Oct. 13, at 747 "B" St., from 5-9:30, The

Peanut Gallery presents the First Concrete Foundation of Fine Arts Show. Work by Kelley, Mouse, Moscoso, Sheridan, Larry Noggle, Pat Ryan, Linda Muller, Enid Hansen, and Tim Harris. The show runs throughout October. * Dave Geiser has done a beautiful set of color drawings and they are available as a signed and numbered set

from Jerry Tomastewicz. \$20. 5405 South 33rd Avenue, Omaha, Nebraska 68107. * *RAINBOW FUNNIES 2* is out. An eight-pager (5x7" format), it's 35¢ from Third Coast, P. O. Box 806, Williams Bay, WI 53191, a must for collectors of mini-comix. In the same vein is Bob Vojtko's *FEATURETTE 1*, a collection of his COUPONS gags. 25¢ and a stamp from Bob at 1120 Euclid Ave., Lorain, Ohio 44052. For Bob's more outrageous stuff, see the latest issue of *HUSTLER HUMOR*. * *GRAPHIXUS 5* from England is an all comix issue, well, almost; it reprints an article I wrote on ugs and ECs. Cover is by Brian Bolland. * *INS AND OUTS* comes from Amsterdam, a nicely laid out mag with articles re contemporary politics and happenings. It's in English and reputed to be produced by a number of expatriate New Yorkers and Dutch folks.

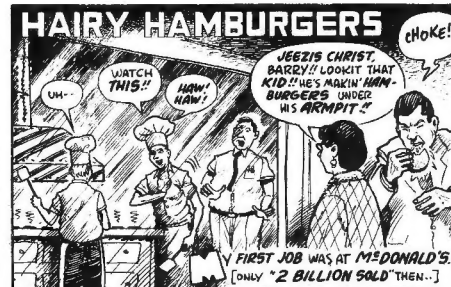
THE MOLE
B'D EYES
LITTEFACE
PRUNEFACE
MRS. PRUNEFACE
FLATTOP

WHO'S
NEXT?

Dick Tracy, Pat Patton and Chief Brandon have reason to smile in this cartoon from 1944. The law has triumphed. To see them in action against a bestiary of criminality, visit: **DICK TRACY: The Art of Chester Gould**, The Museum of Cartoon Art, Port Chester, N.Y. October 4-November 30, 1978



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Each issue of *THE AMERICAN CARTOONIST* is \$2. The Reuben Banquet Issue is \$4. The TAD DORGAN catalog is \$2.50. Box 2311, Bridgeport, CT 06608. I recommend the Dorgan work to anyone who loves that pre-Ben Day pen style which was so influential on Crumb. * *WITZEND II*, an adults only issue containing a lot of sex art, comes from Bill Pearson, Box 13, Derby, CT 06418. \$5 pp. * Jerry Muller is now handling the originals of Ralph Bakshi. His catalog from Box 743, Costa Mesa, CA 92627. * Hooker's Ball, Oct 20, at the Cow Palace. An article on Vaughn Bode in *COLLAGE* No. 13 (June, 1978). \$1 pp from P. O. Box 965, Los Gatos, CA 95030. * Alternative Education Fair at the Hall of Flowers, Golden Gate Park, San Francisco, Oct 22, 1978. Call 474-4344 if interested. * *SOOPERMAN?* Yep, a rather poorly made spoof on the Man of Steel is making the rounds. Clark Bent and Lois Lewd work for the Daily Clit. A great mind at work on this one. It's F-Rated by this publication. Meanwhile, a fine story about Superman and Lois is in *INS AND OUTS*, but don't tell DC.

SAN FRANCISCO GOTHIC



by Trina Robbins

BIZARRE COMIX

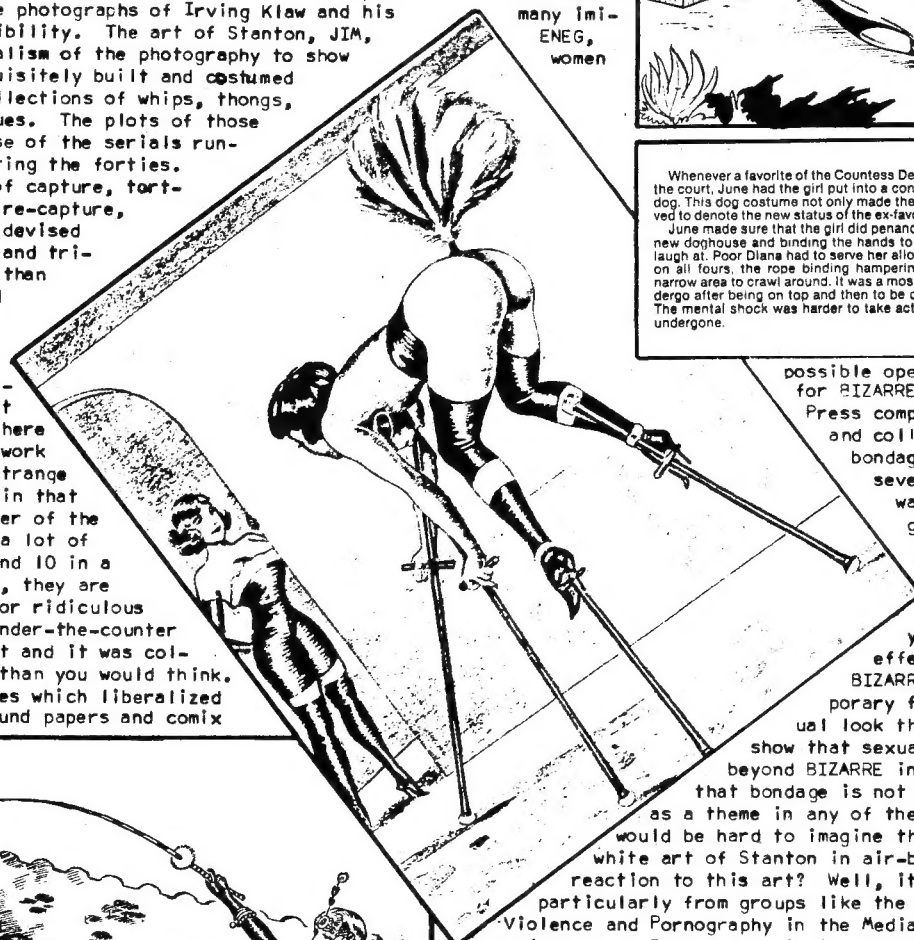


TWO COMPLETE SERIALS

to chairs or poles, women in distress who were not going to be rescued by anyone like Superman or Captain Marvel. Take a look at some Golden Age Wonder Woman comics and think about the number of times the heroine appears tied up with her own golden lasso or chained in some mad scientist's basement. The restraint and torture of women was a theme which permeated the media of the forties and fifties, a symbolic revenge trip for the men who were dominated in their homes. Once the theme became interpreted in art, however, it was free to expand something new. The bondage photographs of Irving Klaw and his tators are limited by possibility. The art of Stanton, JIM, et. al. transcended the realism of the photography to show as beasts of burden or exquisitely built and costumed dominatrixes with large collections of whips, thongs, chains, racks, and techniques. The plots of those bondage tales followed those of the serials running weekly at theaters during the forties. Usually, they were cycles of capture, torture, escape or rescue, and re-capture, but an artist like Stanton devised much more elaborate trials and tribulations for his heroines than the writers at Columbia and Republic Studios. BIZARRE MUSEUM is far beyond THE PERILS OF PAULINE or THE TIGER WOMAN. What evolved is, to me, a form of art for art's sake. I'm sure there are many who see Stanton's work as erotic, and it is in a strange way, but it's equally certain that the more sophisticated reader of the seventies is likely to see a lot of the drawings in BIZARRE 9 and 10 in a more humorous light. To me, they are more theater of the absurd or ridiculous than eroticism. This was under-the-counter stuff when it first came out and it was collected by many more people than you would think. The atmosphere of the sixties which liberalized sexuality and made underground papers and comix

When I was a kid, bondage comics were as clandestine as pornographic playing cards. I saw some of them for the first time at a pool hall where I worked on "O" Street in Lincoln, Nebraska. They belonged to a slick insurance salesman who claimed to be from L. A. All those beautifully drawn (sculptured?) women tied up and tortured in hundreds of unique ways. I didn't understand it at all. Who would want to look at stuff like that? It wasn't until years later that I began to understand the nature of the working class culture I had grown up in, to realize that the men, while pretty macho on the job, were usually dominated by the women in their homes. Blondie was a good index to the times. The men read magazines written for them with titles like STAG (1937), while the women read the LADIES HOME JOURNAL or TRUE CONFESSIONS. Lest you think bondage was a theme only in BIZARRE COMIX or EXOTIQUE, consider that there were many detective magazines published during this period which were illustrated with photographs of women tied

and become many imitators, women



Whenever a favorite of the Countess Dee Sayde required lowering of her status in the court, June had the girl put into a confining costume shaped into the form of a dog. This dog costume not only made the former favorite get humility but also served to denote the new status of the ex-favorite who was now in the doghouse. June made sure that the girl did penance by having the girl's name placed on her new doghouse and binding the hands to a stake in the ground for all to see and laugh at. Poor Diana had to serve her allotted time of punishment crawling around on all fours, the rope binding hampering her movements and limiting her to a narrow area to crawl around. It was a most humiliating experience for the girl to undergo after being on top and then to be degraded downward to the level of a dog. The mental shock was harder to take acting as a dog than the actual punishment undergone.

possible opened up the possibility for BIZARRE to surface. Belier Press compiled the earlier serials and collected together numerous bondage photographs. By the seventies, BIZARRE COMIX was out and a post-hippie generation had a chance to compare ZAP with the stuff many of their daddies had been hiding under the mattress years before. Just what effect the re-emergence of BIZARRE will have on contemporary folks is unknown. A casual look through today's media will show that sexual fantasy has gone far beyond BIZARRE in some directions, and that bondage is not particularly dominant as a theme in any of the major sex slicks. It would be hard to imagine the abstract black and white art of Stanton in air-brushed color. Women's reaction to this art? Well, it is unlikely to be good, particularly from groups like the Bay Area Women Against Violence and Pornography in the Media. This group is having a conference on Pornography in San Francisco on November 17 and you can only go if you're a woman (info, write P. O. Box 14614, San Francisco, CA 94114--they publish a Newspaper for \$5 a year). Bondage art is, of course, not pornographic, and whether or not it degrades the image of woman depends upon your viewpoint. On one hand, it shows women of superior strength and imagination in positions of power. It shows these women competing with one another on many levels. Men are inconsequential in bondage art, appearing as victims when they appear at all. The bondage heroine is an exaggerated version of the dominating punitive mother, an idealized fantasy made to appeal to the masochist (male or female). BIZARRE is only history now--or is it?

-CLAY GEERDES
10-10-78

BIZARRE COMIX / U.S.A. (Only)
Surface (Book Rate): \$7.25 (\$6.50 + 75¢ Postage, etc.)
Special Handling (Faster Mail Service): \$8.00
First Class: \$9.00

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